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VLIV STŘEDOVĚKÉ ROMANCE NA DÍLO  
DAVIDA LODGE *SMALL WORLD*  
THE INFLUENCE OF THE MEDIEVAL  
ROMANCE ON *SMALL WORLD* BY DAVID  
LODGE

**Bakalářská práce:** 12–FP–KAJ– 0028

**Autor:**

Marcela KOTALOVÁ

**Podpis:**

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**Vedoucí práce:** Mgr. Filip Hanzelka

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## **ZADÁNÍ BAKALÁŘSKÉ PRÁCE**

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Jméno a příjmení: **Marcela KOTALOVÁ**  
Osobní číslo: **P09000216**  
Studijní program: **B7507 Specializace v pedagogice**  
Studijní obory: **Anglický jazyk se zaměřením na vzdělávání**  
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Název tématu: **Vliv středověké romance na dílo Davida Lodge Small World**  
Zadávající katedra: **Katedra anglického jazyka**

### **Z á s a d y   p r o   v y p r a c o v á n í :**

Cíl: Cílem bakalářské práce je analyzovat ovlivnění Davida Lodge středověkými romancemi při psaní romance Small World.

V práci budou postupně analyzovány jednotlivé romance a jejich vliv jak na strukturu, tak i na obsahovou stránku díla. Konkrétně budou zkoumány Artušovská legenda, Orlando Furioso, Perseus a Andromeda, Perceval.

Inspirace romancemi bude zkoumána i v motivaci hrdinů, epizodičnosti, jménech hrdinů, tónu románu, úloze nadpřirozena, motivech a symbolech.

Metody: Studium odborné literatury relevantní k tématu.

## Čestné prohlášení

**Název práce:** Vliv středověké romance na dílo Davida Lodge Small World  
**Jméno a příjmení autora:** Marcela Kotalová  
**Osobní číslo:** P09000216

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## **Poděkování**

Děkuji panu Mgr. Filipu Hanzelkovi za pomoc a rady při zpracování bakalářské práce a rodině a blízkému okolí za neutuchající podporu.

**Anotace:**

Bakalářská práce s názvem *Vliv středověké romance na dílo Davida Lodge Small World* se zabývá středověkou romancí jako hlavní inspirací Davida Lodge při tvorbě *Small World*. Proto je tedy nejprve zkoumána romance, její všeobecné znaky společně s historickým vývojem. Posléze je analyzováno specifické ovlivnění středověkou romancí, zejména Artušovskou legendou, příběhem o Percevalovi, Zuřivém Rolandem a řeckým mýtem o Perseovi a Andromedě, které se týká struktury, tónu románu, motivech a motivacích hrdinů, symbolů a jménech postav. Tímto se romance stává hlavním podtextem celého Lodgeova díla, a proto je cílem této práce upozornit na nejvýznamnější prvky romance objevující se ve *Small World* a dokázat, že autor podtext, vliv a složky romance neskryvá, a zároveň je užívá ke svým vlastním záměrům.

**Klíčová slova:** David Lodge, Small Word, vliv, romance, středověká romance, ideál rytíře, Artušovská legenda, grál, parodie

**Annotation:**

The Bachelor Thesis *The Influence of the Medieval Romance on Small World* by David Lodge deals with medieval romance as David Lodge's main inspiration during writing of a novel *Small World*. Therefore, romance, its general features together with its historical development are examined and consequently the specific influence of medieval romances, especially Arthurian legend, Perceval story, Orlando Furioso and a Greek myth about Perseus and Andromeda, is analysed in terms of structure, tone of roman, motifs and motivations of heroes, symbols together with names of characters. Romance becomes the main subtext of the entire Lodge's work, hence the aim of this Bachelor Thesis is to emphasize on the most significant elements of romance occurring in *Small World* and to prove that the author does not hide a subtext, influence and aspects of romance and uses them for his own purposes at the same time.

**Key words:** David Lodge, Small World, influence, romance, medieval romance, ideal of knight, Arthurian legend, Grail, parody

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# 1. Introduction

David Lodge, one of the most successful British modern novelists, is well-known for his ability to interlink his knowledge of literature and literary criticism together with his other life experiences and create an original work.

As Amman claims originality is checked and impaired by the presence of literary past; therefore, we must bear in mind that “art imitates other art” and that originality cannot simply mean “creation from nothing”, which implies that originality requires repetition and allusion (1991, 57). It is obvious that David Lodge is aware of these facts because he employs allusions profusely in his works.

Moreover, according to Robert Burden “a new work is always the product both of a pre-existing pattern (a genre) and a transformation of that pattern in a new creative and historical circumstances” (Amman 1991, 57). This description of production of a new work is an exact process which Lodge applied when writing *Small World*. He used a genre of romance, its structure and motifs, modified and transformed them to the story of academics travelling all over the world from conference to conference and pursuing the Holy Grail.

Here arises a question whether it is possible to produce new or fresh works when modern writers particularly are aware of literary history and of the intertextuality of their own works and therefore they might be under the influence of others’ texts. However, David Lodge has successfully overcome this writers’ fear of influence and developed a kind of protectiveness against the influence of more passing fashions (Amman 1991, 58). Amman uses the expression ‘self-conscious’ authors “to qualify those whose self-awareness and problems of writing are manifested in the text” (Amman 1991, 58). David Lodge is one of those ‘self-conscious’ writers; he applies experiments, overriding allusiveness, focuses on a



form and reflects problems of writing; therefore, he creates fresh, new and valuable works which bear aspects of originality.

As a 'self-conscious' writer David Lodge profusely uses intertextuality (a kind of influence) which includes various types such as allusions, quotations, parody, pastiche, illustration and irony. Parody is one of the main kinds of intertextuality that is applied in *Small World*. "Parody borrows a style and applies it to expressive purposes that are in some sense the reverse of the original purpose, or at least incongruous with it" (Bakhtin in Amman 1991, 68). Moreover, "parody is critical" (Amman 1991, 68), which is a typical attribute of Lodge's writing. Besides parody, allusions and quotations are also employed in a novel.

Lodge's *Small World* has got a subtitle '*An Academic Romance*', which foreshadows inspiration by romances and which is confirmed by the author himself. "He does not attempt to delete his subtext in the way Joyce did" (Amman 1991, 110). *Small World* is full of allusions to various romances of different times, for instance, Edmund Spenser's *Faerie Queene*, Philip Sidney's *Arcadia*, *The Canterbury Tales*, T. S. Eliot's *Waste Land*, James Joyce and his *Ulysses*, *Perseus and Andromeda*, Arthurian legend or *Orlando Furioso* because "the spread of romance is to its 'literary context' and to 'the reverberations that its familiar conventions set up within our literary experience, like a shell that contains the sound of the sea.' Its plotting and imagery thus bring into play, in a much more overt way than realist texts, the entire field of literary intertextuality, the vast echo-chamber of allusion,..." (Adamson 2005).

Lodge's concept for *Small World* included "the conjunction of a high-level academic discussion with a certain amount of partying and tourism, the mixture of cultures, the idea of people, all of whom know each other, converging from all over

the world on various exotic places” (Thompson). Afterwards, he started developing a core idea of having at the centre a young innocent and reappearing of characters of Philip Swallow and Morris Zapp (Thompson); nevertheless, Lodge still missed a principle of unity. The idea of romance as a principle of unity was suggested to Lodge by John Boorman’s movie, *Excalibur*, which dealt with Arthurian legend. Romance provided him a skeleton for a story, thus he started creating analogy between his story and Arthurian legend – professors correspond to an elite group of Knights of the Round Table who pursue their Grail, characters are inspired and received certain qualities of figure from Arthurian stories, type of narrative, mood, as many motifs and principles of romance are adopted and implied as possible (Thompson).

Lodge’s wants to emphasize “absurd and ridiculous aspects” (Haffenden 1985, 161) of academic world by connecting it with romance. The Grail theme can suggest a question if an element of magic disappeared nowadays and people are focused only on their own benefit. Lodge uses an essence of romance as “a myth of satisfied desires, with everyone happily united, and that kind of ending is parodied with the minor characters in *Small World*” (Haffenden 1985, 161). However, he transforms this essence of romance at the main characters because “the major plot is about the unattainability of one’s desire, which is the message of the realistic novel” (Haffenden 1985, 162).

Acknowledgement of an influence of romances, medieval in particular, has awakened an interest of writers and literary critics who started depicting inspiration by romances in various levels of *Small World*. The thesis gradually introduces romance in general, its definition, features and a historic development. Afterwards, each chapter deals with the influence of specific romances on *Small World* according

to a matter they treat and a period in which they originated. At the beginning of chapters, definitions are represented if it is necessary and consequently the influence on formal aspects, in terms of structure, organizing principles and strategies, and on content concerning motifs, symbols or names of characters.

David Lodge chose components from romances randomly to serve his own purpose; thus, a lot of various elements from medieval or renaissance romances stand side-by-side and can be traced in the novel. Therefore, the thesis is structured to present applied elements in an arranged form and illustrate their usage to the reader. The core books which helped to identify borrowed aspect from romances are Northrop Frye's *The Secular Scripture* and *Romance* by Barbara Fuchs from which David Lodge also drawn.

The aim of the Bachelor thesis is to give a compact interpretation of Lodge's inspiration by medieval romances in terms of their general structure, motivations, motifs, symbols, mood and characters, and depict their usage by Lodge. **It aims to show that Lodge does not try to hide a subtext of romance from the reader.** Works which are examined and in which similarities are searched are namely *Perceval, the Story of the Grail*, *Le Morte Darthur*, *Orlando Furioso* and Greek myth of *Perseus and Andromeda*.

## 2. David Lodge – Life and Work

David Lodge is an English novelist and literary critic. He was born in South London on January 28 1935. He now lives in Birmingham and is Emeritus Professor of English Literature at the University of Birmingham, where he was teaching from 1960 to 1987, when he retired to become a full-time writer. He is a Fellow of the Royal Society of Literature and was a Chairman of the Judges for the Booker prize for Fiction in 1989.

Lodge's novels are based on material he knows well. As Lodge concedes "each of my novels corresponds to a particular phase or aspect of my life" (Contemporary Writers 2012), so he draws on his personal experience. However, none of the novels is autobiographical. Themes which are relatively constant in his novels refer to class divisions in post-war Britain, the academic world, the impact of Catholicism on individuals and communities and the attraction of the American way of life.

Lodge's suburban upbringing in a traditional Catholic family in post-war conditions is illustrated in his early fiction. His first published novel, *The Picturegoers* (1960), portrays a Catholic family living in South London and their daughter who has attracted the attentions of their undergraduate lodger. Even though the style of writing is realistic, there is a combination with the stream-of-consciousness. The characters go to the cinema on Saturday nights to project their thoughts and opinions on the screen. Bergonzi has praised Lodge's early work for his sharp observation, clever guesswork and handling a complex narrative (Bergonzi 1995, 2). *Ginger, You're Barmy* (1962), his second novel is influenced by his own experience in the National service and Graham Green's work. In later editions Lodge's admits that the book originated from his anger with the army lifestyle (Literature Online 2012). On the other hand, *The British Museum is Falling*

*Down*(1965), is a comic novel of a poor Catholic graduate working on his thesis in the reading Room of the British Museum. He is worried that his wife may be pregnant again and he is involved in a series of adventures and meetings that parody novels he is studying. Lodge discovered his zest for satirical, farcical and parodic writing during the collaboration with his colleague Malcolm Bradbury and another friend in preparing a satirical revue (Bergonzi 1995, 5). A different kind of book from the previous ones is *Out of Shelter* (1970), which is author's attempt to write a *Bildungsroman*, in which a development of a young boy into an adult is depicted.

David Lodge is considered to be – together with Kingsley Amis and Malcolm Bradbury – one of the fathers of the modern campus novel. *Changing Places* (1975) is Lodge's first book in a trilogy of campus novels. This novel describes parallel adventures of two professors, Philip Swallow and Morris Zapp, who temporarily exchange their posts, and is inspired by Lodge's stay and teaching at the University of California, Berkeley. By means of humour and satire Lodge shows contrasts between the traditional British educational system, old values and new approaches in American universities.

*Small World* (1984), the second book in the trilogy, develops Zapp and Swallow's story, nevertheless; the main protagonist of the story is Persse McGarrigle, a young Irish scholar and poet. He attends his first conference at Rummidge University, where he meets a girl named Angelica Pabst; he falls in love with her and for the rest of the book he travels from conference to conference trying to find her. During reading *Small World* the author introduces an international academic community contrary to *Changing Places*, where he focuses on comparison and criticism of British and American universities.

The subtitle of *Small World* is '*An Academic Romance*'. The romance, the Arthurian story particularly, became a structural principle which Lodge needed for his story. Professors and academics are compared to "a group of knights wandering the world, having adventures, pursuing ladies, love and glory, jousting with each other, meeting rather coincidentally or unexpectedly, facing constant challenges and crises, and so on" (Thompson). The romance, its attributes and Lodge's inspiration by it will be discussed in the following chapters.

*Nice Work* (1988) completes the trilogy with the story of industrialist Vic Wilcox and his relationship with marxist and feminist academic Dr Robyn Penrose.

All of the three books are full of literary references and allusiveness which is typical for campus novels by teachers of English Literature. As Lodge has acknowledged, "I write layered fiction, so that it will make sense and give satisfaction even on the surface level, while there are other levels of implication and reference that are there to be discovered by those who have the interest or motivation to do so" (Bergonzi 1995, 16, 17). Thanks to the layered style of writing he is able to address a wide audience and that is why he is so successful.

*How Far Can You Go?* (1980) and *Paradise News* (1991) bring back a Catholic theme. In *How Far Can You Go?* Lodge tries to explore the reactions of Catholics to the changes in the Church since the second Vatican Council and *Humanae Vitae*. *Therapy* (1995) tells the story of a successful scriptwriter plagued by middle-age neuroses and a failed marriage.

The novel *Thinks...* (2001) contrary to the three preceding novels is not a classically constructed narrative, but most passages construct stream-of-consciousness monologues of two main characters. Lodge's latest novel *Deaf Sentence* (2008) is inspired by his own hearing problems.

David Lodge is also a literary theoretician and critic, who has published several books of literary criticism and many articles and reviews. His criticism is concerned with fiction and reflects his own interests as a novelist (Bergonzi 1995, 48). His theoretical works include *Language of Fiction* (1966), *Novelists at Crossroads* (1971), *The Modes of Modern Writing* (1977), where he tries to interpret the history of twentieth-century literature in terms of the metaphor/metonymy distinction, *After Bakhtin* (1990) and *The Art of Fiction* (1992), which is aimed at a non-professional audience of novel readers.

David Lodge is a successful playwright and screenwriter. He has adapted his own work and other writers' novels for television. *Small World* was adapted as a television serial as well as *Nice Work*, which has won the Royal Television Society Award and a Silver Nymph for a screenplay. He also adapted Charles Dickens' *Martin Chuzzlewit* as a six-part television serial. His stage plays include for example *The Writing Game* (1990) and *Home Truths* (1998), both performed at the Birmingham Repertory Theatre.

### 3. Romance

Since the subtitle of *Small World* is '*An Academic Romance*', it is essential to specify what the romance is. In the chapter, various definitions of romance, its features and history of romance will be introduced as well as reasons why the author has chosen the genre of romance.

#### 3.1. Definitions of Romance

First of all, two definitions of romance, one by Barbara Fuchs and the second by Northrop Frye, will be compared to each other because they represent two different views of romance.

Northrop Frye distinguishes two types of verbal culture. The first type includes stories which are more important than others and illustrate what primarily concerns their society. They are myths which fall into this category. The second type is created by stories which are less important and their main aim is to entertain or amuse and to meet imaginative needs of society. These stories are romances. So Frye defines romance in opposition to myth (1976, 6).

Myths convey something like special knowledge which is in religion called a revelation. They are also sacred because they relate to gods and truthful because they treat events which are assumed to really happened. On the other hand, romance entertains and amuses readers. It is much more imaginative than myths and allows writers to be more inventive because they do not have to convey any revelation. Another attribute of romance is its intercultural character. Romance travels over the world through all the language barriers; interchanges themes and motifs at random (1976, 8, 11).

By contrast, Barbara Fuchs remarks that romance is read primarily in relation or comparison to other texts, thus she put romance in opposition to epic. Fuchs also



discusses the approaches of Northrop Frye as well as Patricia Parker and combines them into a concept in which she regards romance as a literary and textual strategy. “This term describes a concatenation of both narratological elements and literary topoi, including idealization, the marvellous, narrative delay, wandering, and obscured identity, that, as Parker suggests, both pose a quest and complicate it” (Fuchs 2004, 9). Adopting the notion of romance functioning as a textual strategy allows to recognize manifestation and transformations of romance throughout literary history. It implies that Barbara Fuchs is interested in observing a development of romance.

### 3.2. General Definition and Features of Romance

Barbara Fuchs mentions several definitions from the *Oxford English Dictionary* to demonstrate how the definition can differ. However, Fuchs says that “in the narrow sense, romance is the name given to a particular genre: the narrative poems that emerge in twelfth-century France and quickly make their way around Europe...These poems are typically concerned with **aristocratic characters** such as kings and queens, knights and ladies, and their **chivalric pursuits**. They are often organized around a **quest**, whether for **love or an adventure**, and involve a variety of **marvellous elements**. This is the genre from which people derive their popular sense of romance” (Parker 2004, 4). I have chosen this definition because it contains many features of romances that are used and can be found in both *Small World* and books which David Lodge was inspired by and which are the matter of research.

Under the term marvellous elements are included prodigies of **courage**, **hero’s marvellous actions**, **enchanted weapons**, no rule of probability, **coincidences** (Frye in Ding 2010, 136) and all these elements create the world which is remote from the ordinary one and where laws of nature are slightly suspended. **Villains** who may

practice deceit together with characters who are against the quest are also figures of romances. The endeavour of writers to postpone the end of story by means of various **dilatory strategies** is an essential trait because romance should evoke the impression of an endless story (Parker 2004, 8). This description of romance is just general, but allows to make a basic picture of it.

When a general definition of romance has been introduced above; it is necessary to present reasons which led David Lodge to use romance and its features. At the beginning of *Small World*, David Lodge uses a quotation from Hawthorne's preface to *The House of the Seven Gables*, which illustrates why Lodge chose the form of romance:

“When a writer calls his work a Romance, it need hardly be observed that he wishes to claim a certain latitude, both as to its fashion and material, which he would not have felt himself entitled to assume had he professed to be writing a Novel.”

The main purpose is to claim certain latitude from the restraint genre of the novel. Moreover, it also helps him to arrange the elements, such as the circuit of international conferences and a large number of characters, of the plot at hand. He is freed from the requirements of verisimilitude and plausibility when writing a novel (Ding 2010, 136). At Lodge the form of romance is functioning as well as a principle of unity because he wanted to have at the centre of the story a young innocent who falls in love and pursues a girl from one conference to another, elements of coincidence and a lot of wandering and travelling. For these purposes, romance appeared to be the most suitable (Thompson).

Romance was appropriate because it is allusive (Fuchs 2004, 8) and often recycles stories that have been used previously (Holmes 1990, 48), which agrees with Lodge's layered style of writing. His allusions and cross-references to other

works are typical; in addition, they enable him to express his attitudes regarding literature and literary criticism.

### **3.3. A Development of Romance**

Although many authors see basics of romance in Greek literature, the overview of development of romance will be depicted from medieval romance because it fulfils a definition from which “the majority of people derive their popular sense of romance” (Fuchs 2004, 4). Moreover, in the history will be traced elements which are important and used in David Lodge’s *Small World*, together with breakthrough periods of development of romance.

Romance, according to the *Oxford English Dictionary* (OED), has a lot of different meanings from the vernacular language of France, as opposed to Latin, a Spanish historical ballad or short poem of a certain form to romantic or imaginative character or quality; therefore, it is important to realize that romance in various countries has diverse meanings.

In Old French romance was called *romaunt* or *roman*. Romance means “a tale in verse, embodying the adventures of some hero of chivalry especially of those of the great cycles of medieval legend, and belonging both in matter and form to the ages of knighthood. It also, in later use, means a prose of similar character” (OED in Fuchs 2004, 3) because a verse form was used less and less and becoming to be substituted by prose.

In medieval romance there were three main cycles. The first one was the matter of Britain, which included Arthurian matter derived from Breton lays, the second was the matter of Rome, which included stories of Alexander, the Trojan wars and Thebes, and the last one was the matter of France, most of which was about Charlemagne and his knights.

One of the most distinguished composers in the latter half of the 12<sup>th</sup> century of romances was Chrétien de Troyes. He is considered to be “a father” of French romance and his works were widely translated and imitated. Even though Chrétien de Troyes was French, he specialised in and dealt with the matter of Britain, in particular Arthurian matter. He focused on a well-educated and mostly aristocratic audience because the majority of French romances in the 12<sup>th</sup> and 13<sup>th</sup> century hailed ideals of knight honour and courtly love (Šrámek 1997, 19) which were main themes of his poems such as *Erec*, *Lancelot*, *Yvain* and unfinished *Perceval*.

The influence of Chrétien de Troyes’s works can be seen in the 13<sup>th</sup> century when the German poets Hartmann von Aue and Wolfram von Eschenbach were inspired by *Yvain* and *Perceval*, on which basis they wrote their own romances.

In the 14<sup>th</sup> century, English writers produced two great romances – the popular *Lay of Havelok the Dane* and the aristocratic romance of *Sir Gawain and the Green Knight*. Sir Thomas Malory wrote *Le Morte Darthur* in the 15<sup>th</sup> century. This piece of art was written in prose and since then prose became the medium for romance.

All mentioned works have an importance for David Lodge because they contain Arthurian matter or at least knights and their adventures, ideals, struggles together with marvellous acts and other motifs which Lodge borrows and implies in *Small World*.

The tradition and codes of romance remained evident during the Renaissance period, in poems of Ariosto, Tasso and Spenser’s *Faerie Queene*. Elizabethans were fond of stories of all kinds, particularly the folk tales. A major pastoral romance of the period is Sir Phillip Sidney’s *Arcadia*, which plot is interrupted by frequent episodes along with secondary storylines and a setting enables his author criticism

(Stříbrný 1987, 134, 135). All these features are evident in Lodge's work and serve to his purposes.

Geoffrey Chaucer satirized romance by means of burlesque in his *Tale of Sir Thopas* at the end of the 14<sup>th</sup> century. Since then examples of satire on the conventions of the romance are found; nevertheless, Cervantes's *Don Quixote* can be considered as a trigger of satires on romance. *Don Quixote* was published in several languages and it is a fundamental work which displays the incongruities of romance by means of making fun of the chivalry and contrasting it with the realities of an ordinary life.

Beaumont's comedy *The Knight of the Burning Pestle* is very probably the first play meant as a parody of another play – namely Thomas Heywood's *The Foure Prentices of London*. A lot of later authors are influenced by Cervantes in a way that they model or compose mockery works or imitations of *Don Quixote*. Satire, parody and mockery are essential for Lodge because they create one of central pillars of his writing style. They allow to describe contemporary academics as medieval knights with shifted goals, values and ideals.

Though *Don Quixote* changed the world of romance, the appetite for the old-fashioned knight-errantry type of story remained unsatiated, especially in England and France, where for instance *Artamène ou le Grand Cyrus* by Madeleine de Scudéry was published.

During the Romantic period the concept of the romance underwent a further modification and began to connote fancy and imagination. The interest in ballads, folk and fairy tales was renewed together with the revival of medievalism. A number of major works illustrate a new conception of the romance as a revitalizing force. The poets re-create a remote past, an 'old world' of romance.

Later in the 19<sup>th</sup> century other evidence of the long-term influences of romance is found, in particular in Tennyson, who re-worked the matter of Arthur in *The Idylls of the King*, and William Morris, who also turned to the traditional sources of romance in *The Earthly Paradise*.

Other three novelists in whose works can be seen the influence of romance composed in the 19<sup>th</sup> century. They were Sir Walter Scott, Nathaniel Hawthorne and George Meredith. Most of Scott's historical novels draw from materials of which older forms of romance were composed; still, his approach was realistic. Hawthorne along with Meredith set their romances in the contemporary scene.

Naturalism followed realism as a main trend in fiction and romance was scarcely compatible with it. The more popular kinds of 'romance', an entertainment and form of escapist literature, remained in demand.

In the 20<sup>th</sup> century Joseph Conrad was considered to be a supreme 'romancer', even though there was nothing airy about his novels. Nevertheless, he knew how to relate an extraordinary and improbable tale of adventure (Cuddon 1991, 803-807). In this period not many writers compose romance, but at least there are several of them such as T. S. Eliot or David Lodge, who are aware of the tradition and the history of romance and inspire by it.

## 4. Medieval Romance

The chapter will examine a development of Arthurian theme from its roots to its most flourishing period during the Middle Ages. Then a definition of medieval romance together with an ideal of knight will be introduced and the attention will be paid to the specific resemblance and influence of Arthurian theme on *Small World* in terms of structure, motivations of characters, motifs, symbols together with analyses of characters who are inspired by Arthurian figures or contain certain similarities with them.

### 4.1. Arthurian Legend – the Middle Ages

Even though the history of romance was described in the previous chapter, it is essential to present a development of Arthurian legend in literature because this chapter will discuss an inspiration by Chrétien de Troyes's *Perceval* and Thomas Malory's *Le Morte Darthur* which are one of the most fundamental works dealing with Arthurian matter.

Firstly, it is important to examine how the Arthurian legend originated and was established in European literature in the Middle Ages.

The Arthurian legend is based on historical events; however, the figure of Arthur has not been proved to be absolutely reliable (Čtvrníčková 2002, 19). Arthur is considered to be descended from a noble Briton family who persistently fought against Saxons and who defeated Saxons at the Battle of Mount Badon in 6<sup>th</sup> century (Stříbrný 1987, 39).

The Arthurian legend was gradually established during the Middle Ages. It is a collective work of various authors; some of them known, some of them anonymous. The Arthurian composition contains not only works which primarily deal with

Arthurian matter, but also Welsh legends, chronicles, Celtic folklore and oral tradition.

The first mention of Arthur appears in Celtic chronicler Gildas in the 6<sup>th</sup> century; nevertheless, contemporary historians point to the fact that no other sources advert to a figure of Arthur. As a result they are convinced that Arthur is a product of later mythization. Still Gildas puts the background of Arthurian legend which larger works concerning Arthur could evolve from. It was Geoffrey of Monmouth, who, in his *Historia regum Britanniae*, revived figures such as Lear, Merlin together with Arthur and who is regarded to be the creator of Arthur's "biography" (Čtvrníčková 2002, 20).

Another references, may be even more important, can be found in Layamon's *Brut*. Although Layamon firstly describes adventures of Brut, Aeneas's grandson, the real hero of whole piece is Arthur, to whom Layamon devotes almost one third of his narrative. He describes Arthur's conception, endowment with marvellous abilities and luck, reign over the country, wedding with a beautiful Wenneuereia (in later elaborations Guinevere) and his countless fights and battles. The Round Table also appears in the narrative. Layamon borrowed the motif from Wace's *Roman de Brut*. The Round Table was created to prevent from quarrels among Arthur's vassals and to present equality among them (Stříbrný 1987, 37).

Most of the medieval European literatures reflected Arthurian matter, but each of them with a different frequency and intensity. Nevertheless, the most significant medieval Arthurian literature was the French one, regardless how illogical this might seem, because it was a French author who glorified Arthur in the most countries (Čtvrníčková 2002, 20).



The most important medieval French Arthurian writer was Chrétien de Troyes. He wrote five romances that set the direction to Arthurian literature and the following works. He introduced a figure of Lancelot and his love to Guinevere together with the Grail into the Arthurian world.

As far as the Grail legend, it was added to Arthurian adventures in the 13<sup>th</sup> century. The Grail is presented in an unfinished romance *Perceval*. This story has no direct connection with King Arthur, but it is an oriental mystic legend which was probably brought from East during crusades. According to the legend, the Grail was brought to Britain by Joseph of Arimathea and laid up in Glastonbury. After Joseph's death, the Grail is said to be disappeared, thus the legend of the Grail originated (Čtvrtníčková 2002, 21).

The Grail is a legendary cup from which Christ drank during the Last Supper and in which Joseph of Arimathea collected Christ blood at the Crucifixion; however, in Chrétien's version the Grail is just a vessel that held a single mass wafer (Šrámek 1997, 19).

The first works about Arthur did not include the figure of Lancelot; they were focused on depiction of King Arthur's life, his adventures and presentation as a heroic, chivalric and brave ruler of the country. More popular than Lancelot was in his period Sir Gawain, but it was changed by Sir Thomas Malory and his *Le Morte Darthur*, where Lancelot is portrayed as a marvellous knight who honours his king (Čtvrtníčková 2002, 21).

Sir Thomas Malory is the best known English Arthurian romancer, who collected several Arthurian stories from French and English sources and joined them into one whole narrative. Nevertheless, there is an argument if Malory intended to compose *Le Morte Darthur* as a unified narrative or a collection of legends with a

common theme. Contemporary researches accept the attitude that Malory framed his work as a collection which William Caxton later edited and joined in a single voluminous story and published in 1485 (Stříbrný 1987, 89).

Chrétien de Troyes and Sir Thomas Malory influenced other European writers such as German poet Hartmann von Aue, Wolfram von Eschenbach (see chapter 2) or Gottfried von Strassburg, who composed the poem *Tristan und Isult*. The influence can be seen also in Spanish literature for example *Amadis de Gaula* or in the Czech composition *Tristram a Izalda* (Čtvrníčková 2002, 22, 23).

## **4.2. The Influence of Medieval Romance on Lodge's *Small World***

In this chapter, the influence of medieval romance will be examined on *Small World*, specifically on structure, motivations and names of characters, motifs along with symbols. Features which will be discussed below are included in fictional works *Perceval, the Story of the Grail* and *Le Morte Darthur* or in theoretical works of Northrop Frye, Barbara Fuchs or Jessie Weston.

### **4.2.1. Definition of Medieval Romance and the Ideal of Knight**

Before the influence of medieval romance is discussed, a definition of medieval romance together with an ideal of knight will be depicted. "The genre of medieval romance is conventionally defined as the group of narratives in the vernacular that emerge around 1150 in the court of Henry II and Eleanor of Aquitaine in England and tell stories of love and adventure... Medieval romance emerges as an elite court genre, although the vernacular allows it to reach a much wider audience than its origins would suggest... The characters of romance are those same members of the secular court: kings and queens, knights and ladies, and retainers of various kinds... all the ladies are beautiful, all the knights are valiant"

(Fuchs 2004, 39, 40). The narrator of romance “speaks for a class of authors who were most often clerks: men of lower orders of Church,...who performed administrative tasks of court” (Fuchs 2004, 40); therefore, polemics with courts appears in romances. “This distance between clerkly narrator and the chivalric protagonists results in a pronounced irony in many romances” (Fuchs 2004, 40). A central motif of romance that transcends is the tension between eros and adventure of knights (Fuchs 2004, 42).

To sum up, medieval romances originated as an elite court genre written in a vernacular by clerks who polemized with courts and pronounced irony in romances. Main characters are kings and queens, valiant knights and beautiful ladies and retainers and central motif is represented by the tension between eros and adventure.

General positive qualities of a knight are honour, courage, loyalty, solidarity, protection of weaker, courtesy, generosity, mercy and not taking advantage of others. More personal attributes which are specific for medieval knights are added to this characteristic. They are physically and spiritually strong; they protect their reputation along with widows, orphans and people in need, and have a desire for glory and abundance of commitments. Riotousness and underestimating of enemies are some of the weaknesses of knights. Vainglory is considered to be the biggest sin in the Middle Ages and miserliness is condemned by knights themselves (Hošťálek 2002, 63-65).

#### 4.2.2. Structure

As was said before, Lodge’s main inspiration for writing *Small World* were romances, in particular Arthurian legend and stories about the Holy Grail. Nevertheless, Lodge’s conception of knights is different than the ‘classical’ one – “where the ideal knights are described as chivalrous, courteous, searching for the

Holy Grail and serving to the ladies of their hearts” (Čtvrtníčková 2002, 33). Lodge compares professors and academics to knights who are wandering from a conference to another, using airplanes as their horses and their searching for the Grail consists in intellectual cognition, in the narrow sense to be at the top of their profession. Their quest is also supplied by adventures, unexpected and coincidental meetings, jousting with each other and amorous affairs (Thompson).

*Small World* is very ambitious in its narrative breadth. There are a number of bewildering narrative lines of more or less equal significance that intersect, numerous plots are echoed and doubled, so the diagram of novel’s plot would resemble an airline route map (Morace 1989, 192).

The structure of the novel destabilizes monological continuity by creating a carnival atmosphere. The pace of the story changes; it either accelerates or slows down. It is essential to emphasize that there is a difference between the movement of a story forward and quick alternations of scenes. Scenes can alternate each other quickly, but the story does not have to advance at all. For instance, in the second chapter the reader is deluged with narratives and no fewer than seventeen more or less major characters in various settings are introduced. Even though scenes change fast, the progress in a general plot is subtle.

Chapter I. begins with returning to the events of the previous evenings at the conference in Rumbridge and connects ‘old’ known characters and incidents from *Changing Places* with new ones, if it is necessary it also develops life stories of marginal figures from *Changing Places* (Morace 1989, 194). In the next chapter a lot of new characters are presented. The similar order can be traced in *Le Morte Darthur*, where the background before Arthur’s birth is depicted, then Arthur’s episode of becoming a king follows and afterwards all Knights of the Round Table

are introduced. Moreover, the next similitude which can be seen is that every figure experiences their own adventure; nevertheless, they also participate in the major adventure which creates the main theme of the novel.

The structure of the novel is markedly influenced by **multilayered** and **density of narrative lines** for example nearly every character has its own plot which is evolved. Another principle affecting the structure is **embedded narrative** such as Phillip's telling about affair with Joy or Ronald Frobisher's story about losing his style thanks to computer analysis of his novels. **Times convergence** also happens very often, for instance, when the second part of chapter one starts with a word "meanwhile" which signals description of other events during the same time or another example is when Lodge describes what newly introduced characters do at the same time at the end of part one in the second chapter. An illustration of times convergence from *Le Morte Darthur* is when the knights are individually searching for the Grail and when Sir Galahad meets Sir Bors together with Sir Percivale on a ship. Their paths join for a while, but then they are separated again. All features which are depicted above together with **detours** of the hero and a **vast cast of characters** have the only main purpose – to prolong and delay the progress of the plot – so they compose one important attribute of romance, which is a **dilatory strategy**.

Dilatory strategies have an influence on the mood of the story. Not only the hero, but also readers experience frustration – the hero because of permanent delay of the goal of his quest and readers because of no advancement in a plot line (Morace 1989, 193). Interruptions in a narrative intensify strain in a reader and leave him unaware of forthcoming events and return him to another narrative, for example an interruption is used when Persse at the airport sees a girl who looks like his cousin

Bernadette, at this point the reader abandons Persse and next part about another character follows. Even though it may seem that the prevailing mood is frustrating or a little bit thrilling, the novel also includes pantomimes, bawdy songs sung during the medieval banquet, poems, biographies, a computer read-out, letters, student essays and street-theatre in Lausanne which meliorate the mood, relieve the frustration and show the world in which the story occurs as miscellaneous (Morace 1989, 196, 197).

#### 4.2.3. Forza and Froda as the Basic Motivations of Human Action

Qualities, such as bravery, persistence and force which helped knights to win tournaments and battles are replaced by cunning and tricks of contemporary academics. These two opposite ways of behaviour introduce two new terms – *forza* and *froda* – which function as one of the basic motivations of human action. “Machiavelli personified them as the lion and the fox, the force and cunning” (Frye 1976, 65). “When violence and fraud enter literature, they help to create the forms of tragedy and comedy respectively” (Frye 1976, 66). The term of *forza* contains violence, fights and various kinds of conflicts, confrontations and affrays and is identified with epic and tragedy (Adamson, 2005). The majority of male heroes behave in accord to this motivation because of their physical strength. Although *forza* is not typically used in romance, examples of it can be detected at a reception on a ship where firstly Ronald Frobisher and Rudyard Parkinson impugned each other and consequently the verbal confrontation overgrew in a fight in which other participants such as Persse, Howard Ringbaum and his wife were involved.

Moreover, it is also important to mention whether “an actual or potential agent of violence” (or other actions contained under term of *forza*) “eventually becomes a victim of it” (Frye 1976, 66), for instance Siegfried von Turpitz, who stole and

plagiarised Persse's work, is not only exposed, but also publicly ridiculed, which at the end resulted in a non-occurrence at an international conference again.

In order for the hero can go through a series of adventures, confrontations and fights successfully, he needs luck. "The success of the hero derives from a current of energy which is partly from him and partly outside him...Luck is also highly infectious: the lucky man can always form a *comitatus* or group of devoted followers around him" (Frye 1976, 67). If we focus on Persse, in general it can be said that he is lucky. Luck apparently took part in Persse's successfully obtained job at Limerick. Even though somebody can argue about it and call it rather coincidence than luck, Persse himself in a book says – "I was lucky. Indeed I was" (Lodge 1985, 15). Persse has also made a lot of friends in an academic sphere and the majority of academics were conducive to him, which signifies certain amount of luck. May be the most obvious example of Persse's luck is after the forum on 'The Function of Criticism' at MLA conference when "some conferees patted his (Persse's) back and shoulders as he passed – gentle, almost timid pats, more like touching for luck,..." (Lodge 1985, 320). Although the hero experiences ups and downs during the whole adventure, it can be stated that luck does not leave Persse entirely during his escapades except for the permanent elusiveness of Angelica.

*Froda*, on the other hand, defines comedy and romance which include stratagems, tricks and treachery which more likely suit to women because they cannot be equal to men in terms of physicality. Therefore, craft and guile are woman chief weapons (Frye 1976, 69). Angelica is aware of these women weapons, which is showed nearly at the beginning of the novel when Angelica says "You have to treat these professors carefully, Persse. You have to flatter them a bit" (Lodge 1985, 30). Angelica is very proficient in *froda*, she plays with two men – Persse and Dempsey –

at the same time, knows exactly what to say, such as when she ‘furtively’ mentions the number of her room in front of Persse, and she manages to make a practical joke on both men. Cheryl Summerbee, a checker at the airport, uses smartness without knowing of anybody. She seats people on a plane according to their behaviour toward her; rude people are put in uncomfortable or inconvenient seats and nice people are rewarded by best seats, sometimes next to an attractive member of the opposite sex. In these two instances, two different ways of using *froda* are illustrated. While Angelica applies *froda* and cunningness to play with men and entertain herself, Cheryl uses smartness as a form of ‘justice or punishment’ but she does not act for her own advantage. Another expert in fraud is Fulvia Morgana, who joins craft of canniness with seduction. The victim of one of her bed tricks was also Morris Zapp. Bed tricks are profusely used devices. Lily, Angelica’s twin sister, applied a bed trick to Persse at MLA conference, when she pretended to be Angelica, and succeeded. Nevertheless, female initiative, relating especially to seduction that goes badly, is an effective comic device (Frye 1976, 71). It is a case of Thelma Ringbaum’s attempt to be seductive on a ship, but her effort is hopeless. Albeit women apply *froda* more often, men use it for their own benefit, too, for instance Rudyard Parkinson, who is pushing Swallow’s candidature as a cover for himself, but at the end Parkinson is delayed and cannot attend the MLA conference on time, so he is substituted by Philip Swallow. However, they are less successful than women.

It can appear that women are not as active as men characters in *Small World*, because they do not travel as much as them besides a few female characters, such as Angelica, Fulvia Morgana or Sybil Maiden. Nevertheless, Morris Zapp says “Well, a lot of the knights are women, these days. There’s positive discrimination at the



Round Table” (Lodge1985,63), by which negates inactivity of female figures. In addition, women are also very active at the rational level and “quietly gathering all the threads of the action into their hands” (Frye 1976, 75). If we focus on Angelica and Persse, it is obvious that she plays and manipulates him. She has got an elaborated plan of her actions concerning Persse. Even the start of his pursuit of Angelica can seem as his decisions, it is not so, because if Angelica had not played and tricked him and rather told him that she is engaged, he would not have even set out a pursuit. During Persse’s pursuit Angelica leaves him small hints in various forms, such as a note on his paper prayer in a chapel at the airport. This example shows that Persse does not act according to his decisions and just follows clues.

Although *forza* and *froda* are considered to be the basic motivations of human action, *froda* is applied more often than *forza* even with male characters. If *forza* is used, then it invokes a comic mood as in the case of the fight on the ship.

#### 4.2.4. General Motifs and Symbols Found in Romances

According to Northrop Frye, “there are four primary narrative movements in literature. These are, first, the descent from a higher world; second, the descent to a lower world; third, ascent from a lower world; and fourth, the ascent to a higher world. All stories in literature are complications of, or metaphorical derivations from, these four narrative movements” (1976, 97) and *Small World* is not an exception.

Four levels correspond to ‘heaven’ or ‘the place of the presence of God’; ‘the earthly paradise or Garden of Eden, where man lived before the fall’; ‘the world of ordinary experience we live in’; and ‘the demonic world of hell’ (Adamson 2005). “All four of these levels are symbolically ambivalent, and these ambivalences are of great importance in the structure of romance” (Frye 1976, 98). Even though there are

not exactly such worlds in *Small World*, there are parts of the world which can be match with them.

“The journey to the world below our earth (descent) is without a doubt one of the most popular thematic areas of romance” (Adamson 2005). Although descent is the most employed area in romances, aspects of ascent also appear in them. For each movement, descent or ascent, exist typical motifs and symbols. In the following section movement between ‘lower and upper’ world of chosen characters will be traced together with motifs which are specific to these worlds and which appear in *Small World*.

First of all, the birth of Angelica and her sister Lily represents one of the features of descent. They were found on a plane as six-week-old babies and adopted by Hermann Pabst, who worked at air lines, so they were **removed from their rightful parents** (“At the beginning of a romance... families are separated” (Frye 1976, 104). Although this attribute is rather used on descent of hero or heroine, in the case of Angelica and Lily the removal from parents does not function as the descent but as the ascent, because they happened to be adopted by a rich family.

The next trait which relates to Angelica and Lily’s birth and which is a part of descent is their biological mother (Sibyl Maiden is their biological mother). Sybil **flew away** and **hid** until she gave **birth in secrecy**.

One of the stages constructing descent involves loss or confusion of identity, which is achieved by motifs of **twins, change of names** and **doubles** (“... the confusion of identity in romance is so often associated with the theme of twins” (Frye 1976, 110). The twin motif is the exact example of Angelica and Lily. It often happens that twins or double heroines have different polarity, in *Small World* in the terms of character. Angelica became an ‘egghead’, spent a lot of time reading and

studying, while Lily rebelled in opposite way. She ran away from home; got involved with boys and earned money by acting in blue movies (Lodge 1985, 278). Angelica also maintains at the same social level; she does not move between 'lower and upper' world dramatically contrary to her twin sister who descends to the world of pornography films and striptease clubs. The different polarity of heroines also serves to separate "abhorrent and desirable worlds" (Adamson 2005). One doubled heroine corresponds "to the night world of dream and frustrated desire, the other to the daylight world of social cycle" (Adamson 2005). While Lily is a figure who takes a reader to the 'night world' of striptease clubs, Angelica represents the 'daylight world' of academic sphere. Thanks to this polarity imaginative universe is vertically shaped and enables up-and-down or down-and-up movement (Adamson 2005), thus descent and ascent are found in *Small World*. Nevertheless, heroines may symbolize not only the descent from a higher world, but also a permanent return to it, which depends on their willingness to do it (Frye 1976, 87-89). The ascent to a higher world illustrates Lily and Bernadette. Lily decides to return to school and Bernadette, who works as a stripper and in escort services, can abandon her job because the father of her child started paying alimony.

In order to recognize the true identity of children and ascent to a higher world, parents leave with children **birth tokens** in form of clothes, medallions or birth marks (in the matters of Lily and Angelica they have a birthmark shaped like inverted comma). After **solving all riddles** and a **recognition scene** including a **recovery of identity** follows **festive conclusion** such as celebrations and announcements of **weddings** ("...unanswerable riddles which we know will somehow be answered" (Frye 1976, 132); "Such a discovery about birth is usually accompanied or followed by a marriage" (Frye 1976, 137). Festive conclusion takes

place at MLA conference, where all characters meet, possessor of UNESCO Chair of Literary Criticism is chosen, Lily and Angelica encounters their parents - Sybil Maiden and Arthur Kingfisher – and where three weddings are announced.

Persse's plot line is influenced by **change of names** at the beginning because he obtained a position at Limerick University thanks to mistake of his identity for identity of Peter McGarrigle. During his pursuit, Persse gets in the 'lower world' by which is meant a cinema where adult movies are played and various striptease clubs. Lower world is full of **cruelty, horror** and evokes **alienation** or **isolation** of the hero ("Most of what goes on in the night world of romance is cruelty and horror" (Frye 1976, 113); "This lower world is a world of increasing alienation and loneliness" (Frye 1976, 115). Persse experiences and sees things that defile women in general, but mainly Angelica, because he realizes (or at least he thinks so) that Angelica is a stripper. This **traumatic event that leads to a dramatic change** in status, mental state, or identity is another specific attribute of descent. Firstly, Persse gets drunk and then he decides to be in seclusion. Nevertheless, after some time Persse continues in his pursuit of Angelica and at the end he experienced ascent in form of a forthcoming publishing his first book.

There are two more man characters who get involved with the 'lower world'. First of them is Morris Zapp. He was kidnapped by a radical group and was used for payout of ransom. He experiences such a traumatic event which resulted in resignation for deconstructionism theory, because "Death is the one concept you can't deconstruct" (Lodge 1985, 328) and getting married Thelma Ringbaum.

The second example is different than previous one, because the 'lower world' in the case of Robin Dempsey is not represented by striptease clubs, but by a computer. Computers create a new virtual world in which people can be easily

trapped. Robin Dempsey becomes addicted to a new computer programme ELIZA, which is able to communicate with people at a limited level, feels depressed and alienated to other people. It may seem that he stays imprisoned in his virtual world forever; still Hilary Swallows helps him to deal with his addiction at the end.

The lower world is characterized by **transforming human** into a ‘lower’ or animal form of life. Transformations into animals do not occur in *Small World*; yet there is some kind of debasement of human value with the help of objectification. Women in striptease bars are dehumanized and impersonalized on objects of men desire (“These were veritably streets of sin, the objects of men’s lust being frankly displayed like goods in a shop window” (Lodge 1985, 201).

The majority of characters experience descents and ascents and oscillate between ‘upper or lower’ world, but at the end the truth is revealed, families are reunited villains are punished and almost everybody finds their way to ‘upper’ world and ascends or at least to their starting position.

#### 4.2.5. Arthurian and Perceval’s Themes, Motifs, Symbols and Characters

##### 4.2.5.1. The Holy Grail

The most obvious motif which corresponds with Arthurian stories is the Holy Grail. The Holy Grail has different meaning for each character. It can be “idealistic love (for Persse it is love of elusive Angelica), sex, intensity of experience, creative writing, the meaning of life or the UNESCO Chair of Literary Criticism” (Amman 1991, 109).

The UNESCO Chair of Literary Criticism is a main goal of older academics and professors. It offers the highest salary in the profession (\$ 100,000) without any duties, moreover the Chair is only conceptual, therefore candidate can reside where

he wants (Lodge, p. 350). Winning this Chair would also mean a confirmation of prevailing dominance of a certain literary theory. That is why the UNESCO Chair arouses such a disturbance in academic circles.

There is an important difference what the Holy Grail meant for medieval knights and what it means for academics now. “Unlike the medieval knights who set the search of the Holy Grail as their pure life goal and see journey as a kind of spiritual purification and self-improvement, the modern scholars mostly aim at the seizure of power, glory, fame and physical enjoyment without much consideration of the holiness of the academic study itself” (Ding 2010, 137). The Holy Grail became for the academics only the matter of power, glory and fame; in addition, the UNESCO Chair is connected with no duties. What may seem a duty is attending of a conference; however, conferences are subjects of prestige for academics and a fulfilled dream. Moreover, conferences take place in exotic places and include tasty food and drink, parties and various kinds of events by which they embody hedonism. So the UNESCO Chair instead of leading to broadening of knowledge, it becomes a symbol of dominance among literary criticism (Morace 1989, p. 203), resignation of gnosis and denial of a goal of universities. As a result the UNESCO Chair functions as a major area of a satire and comedy (Martin 1999, 42).

Although it is difficult to determine the exact nature of the Grail, “the quest becomes more important than its goal and the strategy of delay, the deferral of revelation is more essential the either arrival or completion” (Amman 2001, 109).

#### **4.2.5.2. A Parallel between Conferences and Courts**

Next parallel which need to be drawn is the parallel between conferences, the MLA conference in particular, and courts. According to Barbara Fuchs, the court is a financial and social centre, intensive political environment where various individuals

meet (2004, 40). At conferences, characters are involved in their own specific politics which concerns literary criticism and debates about it. Moreover, people meet with their old friends together with newcomers and establish fresh unexpected relationships, either as friends or lovers.

The MLA conference is the most important conference, “the Big Daddy of conferences” (Lodge 1985, 313), and participants of the MLA are the most distinguished in the literary world. The MLA can be associated with the court of King Arthur because both are places where the most eminent knights, in our case scholars, annually gather and where crucial decisions are made, in our event who will be a ruler of the literary criticism, in other words who obtains the UNESCO Chair.

In addition, courts often organize tournaments in which newcomers along with old experienced knights can compete and thus prove themselves. Debates, giving papers and consequent confrontations might be compared to tournaments because speakers and scholars have to be able to vindicate their theories and ideas, simultaneously fend off objections of others and if they conceptualize an innovative or shocking thought; they arouse uproar and the biggest satisfaction is when academics talk about them. Moreover, people within their own community – knights – fight against each other in tournaments, which corresponds to debates because only academics can participate in them. Tournaments have become sport with strict rules; their purpose was not just violence, but knights trained and proved themselves.

However, there is a question whether debates and giving papers can be truly counted as tournaments when scholars do not communicate with each other or whether they should be considered as presentations of individual academics and their theories. Early, tournaments followed rules and served for earning of honour; while, nowadays, debates are influenced in various ways, for example scholars write

reviews in order to draw attention to themselves, use connections or call friends in high-level posts. These efforts to affect debates and giving papers throw a negative view on academics. Thus this analogy shows a shift and change in devices and aims of debates. Whereas honour and fighting according to fair play were what mattered in tournaments, present scholars are interested only in obtaining a higher rank engaging deceitful device; therefore, debates resemble a twisted offshoot of originally honourable tournaments and can be regarded rather presentations than tournaments. Though it might seem that the negative view on academic sphere can change in a bit more positive one with Kingfisher's recovery, it is not so certain because no clear solution of situation in the scholarly world appears in the novel (Holmes 1990, 54).

#### **4.2.5.3. Forbidden Love**

Other theme which occurs in *Small World* and *Le Morte Darthur* is secret forbidden love between Guinevere and Lancelot, who have a long term relationship that is eventually revealed. Arthur Kingfisher and Sybil Maiden's affair corresponds to this theme even though in a bit changed form. When Sybil Maiden and Arthur Kingfisher were young, they spent a night together and Sybil Maiden got pregnant. Nevertheless, Kingfisher was married and thus Sybil left without mentioning her pregnancy to Arthur. She gave birth to two babies, but abandoned them on a plane. After twenty-seven years, Sybil Maiden reveals a secret of their love affair and daughters at MLA conference party. Sybil's revelation ends happily (reunion of a family), on the other hand, a revelation which ends by a war is contrived by Arthur's knights in *Le Morte Darthur*. "My lord, said Agravaire, I shall tell you that I may keep no longer. Here is I and my brother, Sir Mordred, brake unto my brother Sir Gawain, Sir Gaheris, and to Sir Gareth, how this we know all, that Sir Launcelot



holdeth your queen, and hath done long, and we be your sister's sons, and we may suffer it no longer; and all we wot that ye should be above Sir Launcelot, and ye are the king that made him knight, and therefore we will prove it that he is a traitor to your person" (Malory 1903, 452).

Even stronger analogy of secret forbidden love between Guinevere and Lancelot appears in a relationship of Philip Swallow and Joy. Philip spends a night with Joy even though he knows that she is married and has got a child. After this one-night-stay, Philip returns home and in some time realizes that Joy with all her family died in a plane crash. However, thanks to a happy coincidence, they meet again because Joy was not on the plane. Their original affair from which emerged a baby overgrows in a long term secret relationship because of which Philip is planning to leave his family. However, their relationship ends dramatically because Philip is suspected Legionnaire's Disease during a conference at which he is together with Joy and wants her to phone his wife, Hilary. Thus Joy realizes that Philip is never going to leave his family and breaks up with him. The parallel between these two stories is in a long-term secret love which ends in dramatic and unhappy closure with unpleasant consequences.

#### **4.2.5.4. Spending a Night With Unknown**

Last discussed motif similar to Arthurian stories is spending of a night with somebody whose identity is not properly known. This case happened to King Arthur, who spent a night with his sister Morgan le Fay and did not know about that. Such an example, in *Small World*, is Fulvia Morgana and Sy Gootblatt, who spent a night together. Under normal circumstances, Fulvia would not have lain with Sy if she had known that he has rubbished Fulvia's essay in his review. These cases when two people who their scholarly work professionally disapproved of and despite of it

spent a night together happen often during conferences in the novel *Small World* (Lodge 1985, 238).

#### **4.2.5.5. Arthur Kingfisher**

According to Jessie Weston, the true meaning of the Holy Grail stories was to be sought in a pagan fertility ritual. The character of Arthur Kingfisher relates to the fertility problem and motifs of unproductiveness and dryness are the main themes that are dealt with in *Small World*. The figure of Arthur Kingfisher corresponds to the two characters of Arthurian stories, i.e. King Arthur and Fisher King. This interconnection of figures is already applied in Boorman's *Excalibur*. Parallel between King Arthur and Arthur Kingfisher is not suggested only by an accord of the name, but also by similarities in character. Arthur Kingfisher is described as "a doyen of international community of literary theorists" (Lodge 1985, 93), which means he used to be a "king" among literary theorist (Lodge 1985, 119), a powerful and successful man with a lot of honorary degrees; however, now he is elderly and impotent, both sexually and intellectually – "no longer being able to achieve an erection or an original thought" (Lodge 1985, 94). The analogy between Arthur Kingfisher and Fisher King is in their reign over a land, in Kingfisher's case literary criticism, which is wasted, infertile and unproductive because of impotency of its ruler. The problem of infertility is solved at the very end of the novel at the MLA conference where Persse McGarrigle after the dull and fruitless speeches on 'The Function of Criticism' ("Arthur Kingfisher looked more and more depressed, slumped lower and lower in his chair, and seemed to be almost asleep by the time Morris had finished. He roused himself from this lethargy." (Lodge 1985, 318) asks the right question – "What follows if everybody agrees with you?" (Lodge 1985, 319) – which miraculously renews not only intellectual virility of Arthur Kingfisher

(he possesses the UNESCO Chair), but also his sexual potency (he marries his longstanding companion Song-mi Lee). This marvellous recovery is followed by astonishing change in Manhattan weather, which symbolizes renewal in literary criticism. Motifs of a properly asked question and a consequential cure of the king have an exact analogy with the story of Perceval, who firstly had to ask a question about the Grail. “Truly, my dear sir, I would dearly love to hear the truth about the grail which has passed before us twice, and also about the lance that bleeds, if it’s no trouble and toil to you; whom does it serve and what is done with it?” (de Troyes 1997, 210). After the Fisher King answered the question and Perceval dealt with a knight, the Fisher King is magically cured. “The king leapt to his feet at once in joy and jubilation, and felt sound and healthy, happy and joyful; and all by himself, without support, he came to the foot of the steps.” (de Troyes 1997, 328).

Although Kingfisher’s infertility is the most influential, the motif of unproductiveness concerns further characters, such as Ronald Frobisher, who has not written a new book for 8 years, Désirée, who has a creative block which she tries to solve by staying in a special camp, Morris Zapp and others, who constantly recycle the same papers, or Rodney Wainwright, who is not able to write a paper (Martin 1999, 50). Nevertheless their sterility is eventually overcome.

#### **4.2.5.6. Persse McGarrigle**

Another figure which is inspired by Arthurian stories, namely by Perceval, is Persse McGarrigle, who refers to the Arthurian Perceval not only by his name but his chivalric behaviour – he is brave as evidenced by his surname McGarrigle, which is translated as “Son of Super-valour”, sincere, loyal, pure and he is pursuing the unreachable ideal of love whom he is in love with and whom he is ready to protect and serve (Čtvrtníčková 2002, 40).

Persse comes to his first conference to Rummidge from a provincial university, Limerick; he does not know anything about structuralism and post-structuralism, so he is inexperienced in the field of literary criticism and by using words of Morris Zapp “a conference virgin.” Persse is not innocent only at the intellectual level, but also in the sexual sphere because he believes in premarital chastity for both sexes (Lodge 1985, 34). Thus Persse fulfils one of the most significant features of chivalry i.e. purity. Purity is such an important attribute because only pure knights can reveal the essence of the Holy Grail as it was in *Le Morte Darthur*.

Persse's chivalry also occurs in his behaviour and manners. Persse, for instance, helps his cousin, Bernadette, by making the father of her child to write down and sign settlement on her and the baby or when Robin Dempsey describes Angelica's breasts “knockers”, Persse gets angry and calls them “twin domes of her body's temple” (Čtvrníčková 2002, 40). Later on, when Persse realizes that Angelica is a stripper, he decides to rescue her without knowing what this vow will yield. Barbara Fuchs calls this vow a ‘**rash boon**’ and considers it as one of the typical motifs of medieval romances. He protects not only honour of his lady (Angelica), but also his own, which is showed at the party on a ship where Persse learns about a negative review on his manuscript and reacts by a sentence “I'd like to fight him” (Lodge 1985, 172). His propensity to protect women answers to chivalrous behaviour of medieval knights whose task was to guard the weak and women. Therefore, the exact place of a man and woman was established. Nevertheless, in *Small World*, this definition of position of a man and woman is nullified, women no longer need to be protected, sometimes are more experienced than men and incongruity originates between Persse's knightly behaviour and a setting of *Small World*. This is illustrated by the case of Angelica, who is skilled in a literary theory and lectures Persse on

structuralism or who refuses Persse's marriage proposal because she wants to focus on her career.

Besides being chivalrous, Persse is also a poet and romantic, which completes an ideal picture of knight. He has written "an earth poem" to Angelica and to the question how he likes Rummidge, he answers "You can't see the stars properly at night" (Lodge 1985, 32).

Next attribute pertaining to a romantic character is an **idealization** of the lady whom the knight loves because without idealization the knight will not be able to protect honour of the lady, serves her or sets out the quest or pursuit because of her. Angelica is for Persse "the fairest of her sex" and damsel in distress; therefore, he is ready to save her. During the journey, his quest is multiplied – search for a cousin, exposure to contemporary literary theory (Morace 1989, 202), at the very end Persse reaches Angelica, but he discovers that his pursuit was pointless because the object of his love had been already betroth to another man. Since Persse has invested so much effort in a dream of Angelica, he substitutes the old dream by a new dream which is an idealized female Cheryl Summerbee (Martin 1999, 52). As a result Persse sets out on another quest and this ending fulfils a principle of romance as a never ending narrative.

Two different views on the principle of romance as a never ending narrative need to be introduced. Siegfried Mews claims that "Persse's resumption of his quest appears to be an authorial ploy designed to lay the foundation for a potential sequel rather than a compelling attempt to conform to the stipulated generic requirements of romance"(1989, 723). On the other hand, the majority of authors do not support this affirmation and states that David Lodge has ended Persse's story in order to comply the principle of romance. I tend to the authors who maintain the idea of never ending

romance because as Bergonzi states “these tree books (*Changing Places*, *Small World*, *Nice Work*) were never planned as a trilogy” (Bergonzi 1995, 14, 15). Lodge also reported that “When I (Lodge) wrote *Changing Places* I had no idea I was going to write another novel about those characters” (Thompson).

Persse embodies the ideal of knight because his qualities such as loyalty and honesty help him to befriend Morris Zapp or Michel Tardieu, who are kind to him and helpful during his quest. Thanks to his chivalric manners and qualities together with poetic skills, Persse represents a romantic pole in the story, while other academics signify a comic pole. Although Persse exemplifies a romantic character, his contribution to a comic dimension can be seen in his inexperience and blind love.

#### **4.2.5.7. Fulvia Morgana**

Another Lodge’s character corresponding to Arthurian figure is Fulvia Morgana, the Italian millionairess, a member of high bourgeoisie and a Professor of Cultural Studies who calling herself a “post-structural marxist”. The parallel is, at first, indicated by the name and then her activities. Fulvia Morgana invokes Malory’s Morgan le Fay, Arthur’s witch-sister and enchantress. However, Geoffrey of Monmouth in his *Vita Merlini* firstly named Morgan le Fay as a ruler of Avalon, a marvellous island where King Arthur was to be healed of his wounds, and it described her as skilled in the arts of healing and of changing shapes. In Chrétien de Troyes’s romance of *Erec*, she firstly appeared as King Arthur’s sister. In the 12<sup>th</sup> and 13<sup>th</sup> century elaborations of Arthurian legend, two themes, of healing and of hostility (owing to unrequited love), were developed: in the early 13<sup>th</sup> century Vulgate cycle, for example, she was responsible for stirring up problems between Arthur and his queen, Guinevere. Her magic powers were explained as learned from books and from the enchanter Merlin (Britannica).

Fulvia Morgana resembles Morgan le Fay not only by her appearance, but also her behaviour – calculating and cunning manners. Fulvia represents a person who is wily, manipulative, authoritative and suspicious with an influence on people (Čtvrníčková 2002, 42, 43).

Fulvia's body and general perfect image indicates similarities with enchantress. Fulvia is depicted as a woman who "sits erect, alert...her face is in shadow, but looks handsome, aristocratic...the long, spear-shaped finger-nails on the hand are lacquered with terracotta varnish... the hand itself, long and white and slender" (Lodge 1985, 89). The dining room in her house is described as "panelled, shadows and highlights flickering over the dark wooden surfaces of walls and table" (Lodge 1985, 133), which invokes bizarre atmosphere.

Much like Morgan le Fay, Fulvia Morgana likes bewitching and seducing men together with weird sexual practices, for instance when she invites Morris to stay in her Milan house over a night. They dine and Morris says "I don't know how to thank you" and Fulvia just answers "Soon I show you 'ow" (Lodge 1985, 133, 134). As the evening advances, Morris and Fulvia end in her bedroom that is "a deeply carpeted octagon, lined, walls and ceiling, with rose-tinted mirrors that multiplied every gesture like a kaleidoscope" (Lodge 1985, 136) as if the bedroom would amplify Fulvia's witchy abilities. Moreover, Fulvia puts handcuffs over Morris's wrists and says "Ha, ha! Now you are my prisoner." (Lodge 1985, 137). This passage describes typical Morgan le Fay's behaviour because she bewitches men and imprisons them at her castle ("Sir, said she, wit you well that ye be a prisoner, and worse than ye ween. For my lady, my cousin queen Morgan le Fay, keepeth you here for none other intent but for to do her pleasure with you, when it liketh her" (Malory 1903, 272).

The impact of an intense encounter with Fulvia is obvious at Morris even after months, when Fulvia reappears in Morris's dream, making him murmur "Lay off, Fulvia" (Lodge 1985, 197) during his nap at Amsterdam conference (Čtvrtníčková 2002, 43).

Fulvia embodies certain insensibility because she supports and advocates Marxist theory and proclaims equality of people; on the other hand, she is a millionairess who lives in luxury and abundance. These two aspects of her life are mutually contradictory and imply hypocrisy in her behaviour.

#### **4.2.5.8. Siegfried von Turpitz**

The next one of Lodge's figures, Siegfried von Turpitz, matches with an Arthurian theme – the Black Hand. "In many of the versions the hero meets with a strange and terrifying adventure in a mysterious Chapel... The details vary: sometimes there is a Dead Body laid on the altar; sometimes a Black Hand extinguishes the tapers; there are strange and threatening voices, and the general impression is that this is an adventure in which supernatural, and evil, forces are engaged" (Weston 1920, 103). Such an adventure befalls Gawain, Lancelot or Perceval. The story of Perilous Chapel from Perceval's story follows because Lodge derived from it his inspiration for a scene at a conference in Amsterdam. "He (Perceval) is told it (Chapel) was built by Queen Brangemore of Cornwall, who was later murdered by her son Espinogres, and buried beneath the altar. Many knights have since been slain there, none know by whom, save it be by the Black Hand which appeared and put out the light. The enchantment can only be put an end to if a valiant knight will fight the Black Hand, and, taking a veil kept in the Chapel, will dip it in holy water, and sprinkle the walls, after which the enchantment will cease"



(Weston 1920, 104). The Black Hand is portrayed as dark and hideous and symbolized evil forces.

Siegfried von Turpitz is a German reception theorist and wears a black glove which refers to the Black Hand. Nobody knows what is underneath it, but the glove is a source of sinister power. Von Turpitz appertains to antagonistic characters; it is suggested not only by the black glove but also his name Turpitz that intentionally resembles turpitude, which means behaviour that is dishonest and immoral. He is an antagonistic character because he is trying to stop the hero doing what he wants to do (Thompson); in words of Northrop Frye von Turpitz is a regressive figure who retards the festive conclusion.

The most apparent resemblance of the black glove story, especially the Perilous Chapel in Arthurian narratives, is enacted at a conference in Amsterdam. The conference and lectures are held in the Sonesta Hotel including a Lutheran church, in the shape of rotunda which is noticeably similar to the Perilous Chapel. During von Turpitz's lecture "Lightning flickered outside the windows and the lights inside the auditorium went out. There was a gasp of surprise and consternation from audience, immediately drowned by a tremendous thunderclap over head which made them all jump with fright. The lights came on again" (Lodge 1985, 197, 198). This portrayal is nearly the same as weather background during Perceval's fight with the black glove. "...the sky turned dark and the air was black, though the day was not yet done; and a wind arose, whipping up the air and sky, and it thundered and lightened terribly and dusty whirlwinds swirled. Rocks and thunderbolts fell from sky, so great, and so thick and fast, that it was like the end of the world" (de Troyes 1997, 308). The fight itself in *Small World* is depicted as Persse's accusation von Turpitz of having plagiarized his manuscript "I have reason to think that Professor von Turpitz

has plagiarized part of his paper from an unpublished manuscript of my own” (Lodge 1985, 198). Although the accusation is neither confirmed nor falsified in the scene and Persse does not win the struggle with von Turpitz for now, Miss Maiden says “You were quite right to stand up for yourself against the Black Hand, young man” (Lodge 1985, 199).

Persse’s last confrontation with von Turpitz takes place at the very end of the novel, at MLA conference during a party where the festive conclusion is situated. Persse, leading by a good intention to reconcile with von Turpitz, takes his hand and enthusiastically shakes it, but Persse accidentally removes the black glove, “revealing a perfectly normal, healthy-looking hand underneath. Von Turpitz goes pale, hisses,... and slinks from the room, never to be seen at an international conference again” (Lodge 1985, 335). Thus the mystery of the black glove was revealed and von Turpitz defeated.

#### **4.2.5.9. Other Characters**

The character who will be depicted has not as obvious similarity to another character as had figures described earlier; however, there is a small resemblance. Miss Sibyl Maiden is the self-claimed pupil of Jessie Weston specialized in the field of romance (Ding 2010, 137). Jessie Weston’s ideas are introduced through her to readers. Miss Maiden is an older woman who visits conferences in order to be in shape, fit and knows what is new in the academic world. It may seem to a reader that she received oracular abilities because she pronounced a ‘prophecy’ concerning the UNESCO Chair in Delphi. These abilities can be suggested by her name Sibyl inasmuch as Sibyl was a famous prophetess in antiquity. Miss and Maiden imply that she is a virgin, in her case a more appropriate notation is spinster; nevertheless, at the end the reader realizes that she is Angelica and Lily’s mother. In connection with the

Grail Story, she represents Frye's "sibylline wise mother-figure or the 'Loathly Damsel'. Loathly Damsel is latter revealed as 'the same maiden who carried the Grail – the Grail Bearer'; Miss Maiden eventually turns out to be the mother ('bearer') of Lily and Angelica, Persse's girl /Grail" (Amman 2001, 108).

Miss Maiden together with Cheryl Summerbee, an airline clerk and avid reader of romance, can be marked as progressive characters who forward the festive conclusion, or at least they push the plot forward, because they help characters, for instance Cheryl lends a book to Persse in which he needs to find a quotation.

Though Morris Zapp and Philip Swallow do not correspond to the specific characters of Arthurian stories, they embody experienced veteran knights who advise and induct young innocent Persse into the academic world. Fulfilling of this task is more obvious at Morris Zapp because he undertakes Persse at the conference in Rumridge and gives him first useful pieces of advice or rules such as "never go to lectures" (Lodge 1985, 18). Although there is no direct connection between Zapp and Arthurian knights, he resembles Gorneman, a knight who teaches Perceval to fight and also advises him regarding his behaviour. "Now learn the art of arms, my friend: take note of how a lance should be held, and a horse spurred and reined" (de Troyes 1997, 18).

## 5. Renaissance Romance

This chapter will examine the influence of *Orlando Furioso* on David Lodge's work *Small World*. Although the main influence might be seen in medieval romances and Arthurian stories, there are certain aspects which are affected by Ariosto's work.

*Orlando Furioso* originated in the 16<sup>th</sup> century; therefore, it can be suggested that it does not belong to medieval romances, but rather to renaissance romances and thus it should not be the matter of research. However, David Lodge has acknowledged the influence of *Orlando Furioso* so it would not be correct to disregard the effect. Secondly, as Jennifer Goodman proposes "While the sixteenth century saw a new vogue for pastoral and Greek romance, the appeal of chivalric romance was unsurpassed... the division between 'medieval' and 'renaissance' is highly debatable for chivalric romance, which experienced an uninterrupted popularity across Europe from the earliest Chrétien narratives until well into the seventeenth century" (Fuchs 2004, 78). The quotation shows that works which originated until the 17<sup>th</sup> century can be included not only into renaissance works, but also into medieval romances. Hence the influence of *Orlando Furioso* is a valid matter for the thesis.

### 5.1. The Influence of *Orlando Furioso*

*Orlando Furioso* ties together a tradition of medieval romances e.g. using knights as main characters, dilatory strategies; nevertheless, it also introduces new principles and aspects which can be traced in *Small World*.

In many works of that time, the tension between martial quest and an erotic detour as a main organizing principle appears (Fuchs 2004, 68). If it is converted into a case of *Small World*, the martial quest may correspond with conference attendance, giving papers, presentations and especially with defending and enforcement of a

theory by particular scholars as the most important and prevailing. The erotic detour together with love and ladies obviously agree with various love affairs, such as Philip and Joy, Désirée and Ronald Frobisher, Fulvia and her sexual practices. This tension creates a principle of conferences. Scholars should attend conferences, listen to new ideas and eventually have controversial discussions during which they persuade each other about the correctness of their theories, but academics are being led away from their 'martial quest' by love affairs that have become indivisible part of conferences or, for a few academics, the main purposes of conferences.

The tension between a martial quest and an erotic detour is also apparent in the case of Persse. He has got commitments at Limerick, he teaches a group of older students during summer and tries to devote himself to studying (this accords with the martial quest), but he leaves all his duties when he finds another clue to Angelica – Angelica replied to his note in a chapel at the airport – and starts his pursuit again.

In both examples, concerning academics in general and Persse, are shown that erotic detour or love affair overpower the martial quest in the most cases; nevertheless, a basis of chivalric behaviour is to fulfil duties first, whether they relate to king or knight, and then to obtain reward which they deserve. Thus Lodge uses this principle to emphasize the contradictions of ideals of chivalry and its obsolescence in a contemporary world (Fuchs 2004, 68).

Next innovative aspect that occurs in narratives is an expanded role for female. In Ariosto and in his followers, female characters, such as Bradamante and Marfisa, thanks to their disguise become knights who fight beside male knights, win battles and belatedly are recognized as women (Fuchs 2004, 68). Though the disguise of women does not appear in *Small World*, the increasing importance of female role is evident. Fulvia Morgana, Angelica Pabst and Sibyl Maiden are women, who have

managed to get into the important sphere of academic life. Fulvia and Miss Maiden are legitimate participants of conferences, while Angelica, without a steady position at any university, is a very promising student who at the very end finishes her dissertation and obtains a post at university. Fulvia Morgana symbolizes the growing significance of women even more because she is the only woman who was chosen as a candidate for the UNESCO Chair together with other four men. It illustrates her pushingness and dauntlessness to stand up against her fellow-men candidates. Another reason why Lodge applies an expanded role of female characters is a change of position of women in a society. Inasmuch the novel should reflect the real academic world, it is necessary to include women in it, too.

A special example of rising role of women in stories is Désirée, who was supposed to pay ransom for her ex-husband Morris Zapp, who had been kidnapped. Nevertheless, Désirée bargains and curtails the ransom from a half of a million dollars to several tens of thousands. A whole kidnap story ends by releasing Morris without any payment and magazines call Désirée “The Novelist with Nerves of Steel” (Lodge 1985, 296). Désirée was put in a position in which she decides about Morris’s life, which proves a rising importance of her character in a narrative. Moreover, the scene entails an amplification of comic mood.

Ariosto emphasizes in his work the hero’s fruitless quest for Angelica; it is a main strand traced in *Small World*, too. Persse pursues elusive Angelica during an entire plot. Persse attains her at the MLA conference or at least he thinks that it is Angelica because of a twin motif. Persse mistakes Lily for Angelica and spends a night with her. Orlando as well as Persse also never catches Angelica; therefore, a parallel with *Orlando Furioso* is even more evident. For both the quest was

frustrating and unsuccessful because they have not achieved their goal i.e. to gain a heart of a beloved lady.

The rapid movement and quick alternations of scenes that characterize Lodge's comic fiction are also inspired by Ariosto's narrative style – fast changes of scene over the known world (Bergonzi 1995, 20, 21). Lodge likens Ariosto's magical horses to airplanes which academics travel all over the world as well as knights in *Orlando Furioso*. Besides magical horses, supernatural powers are also represented by numerous coincidences which occur not only in *Orlando Furioso*, but also in *LeMorte Darthur* and *Perceval, the Story of the Grail*. Coincidental encounters with people from all over the world who know the person you need to find are so improbable that emphasize an element of non-reality, for example when Persse meets Sybil Maiden in Hawaii, Akira Sakazaki, who is a translator of Frobisher's book, in Japan, or Song-mi Lee, who is aware of a literary conference in Seoul, on a plane to Korea.

Ariosto's work affects *Small World* not only in organizing principles or structure, but also in a tone. "The tone is both romantic yet comic, which was exactly what I (Lodge) was trying to create..." (Thompson). The romantic tone predominantly speaks through Persse because he is a typical romantic character, a poet who belauds and idealizes his lady and who highly apprizes nature (for further description, see chapter 3). The comic tone serves to laugh at personal qualities, especially excessive self-confidence of men, such as when Howard Ringbaum tries to persuade his wife Thelma to have a sexual intercourse on the plane to become a member of the 'Mile High club', which he does not succeed in or when Robin Dempsey thinks that he is so charming and bright and due to it Angelica would like to spend a night with him; however, Angelica disabuses him and sets up a practical

joke for him. The comic tone is also used for satire and criticism of academics, their values and literary theory in general because academics are pictured as characters who are not interested in knowledge anymore, but as figure whose main ambition is to have a well paid post and power in academic sphere. Although David Lodge criticises very much, his criticism is kind and is not aimed only at one aspect, but he tries to find and reveal the essence of a problem. However, neither Lodge is able to propose an effective solution concerning a function of literary criticism at the present time because "...the means by which Kingfisher will unify criticism and make it more broadly meaningful in a context of relativism and extreme specialization is never specified" (Holmes 1990, 54).

A figure of Angelica Pabst is derived from the princess in *Orlando Furioso*. According to Persse's description, when he sees her for the first time, she is the most beautiful girl he has ever seen. Though the description might seem unreliable because of Persse's romantic depiction – "She was tall and graceful, with a full, womanly figure, and a dark, creamy complexion. Black hair fell in shining waves to her shoulders, and black was the colour of her simple woollen dress, scooped out low across her bosom" (Lodge 1985, 8), Angelica attracts almost every man at conferences; therefore, she has to be charming. She is also intelligent and proves knowledge of various literary theories and literary history. Her resemblance with Ariosto's princess can be discovered in Angelica's social status. Albeit her origin is unknown, she was found in the toilet of an international flight, she was adopted by a rich couple, which enables her to have whatever she wants, attend the best schools and travel all over the world. She has become a part of a high society. The most evident similarity is in Angelica's ability of elusiveness because she constantly escapes Persse. He also mutters to himself "It's as if she had a magic ring for making



herself invisible” (Lodge 1985, 45). This sentence is a clear allusion to Angelica in *Orlando Furioso* because she possesses a ring that makes her invisible to her pursuers. Another mutual likeness inheres in aspects of behaviour. Angelica from *Orlando Furioso* is cunning and cagey; moreover, she uses knights who have fallen in love with her for her own purposes, such as an escort through dangerous areas, and does not intend to be their lady (“King Sacripant, or Roland (Orlando), willingly the damsel would have taken for her guide; not that, propitious to their wishes, she (averse from both) inclined to either side; but, since her eastern journey was to be through town and city, scattered far and wide, she needed company, and ill had found more trusty guides than these for such a round” (Ariosto, canto 12, verse 24). In comparison with Ariosto’s Angelica, Lodge’s Angelica is also cunning, plays with men and forges various practical jokes; therefore, thanks to her character, there are a lot of comic scenes in the novel. Even though both Angelicas play with men, both Orlando, who is cured of mad love, and Persse realize that they cannot attain women they love because, in the case of Orlando, Angelica fell in love with Medoro and Persse’s Angelica is engaged. The same end of the main male characters shows again a parallel between both stories.

## 6. *Perseus and Andromeda* – Greek Myth

Perseus is a son of Zeus and Danae, who is prophesied to kill his grandfather. Therefore, his grandfather, Acrisius, decides to cast Perseus and his mother into the sea in a chest. The chest is found by a fisherman on the island of Seriphus, where Perseus is growing up. King Polydectes, who desires Danae, tricks Perseus into promising to obtain the head of Medusa (Britannica).

Perseus is given a shield by goddess Athena and sets out a quest. Perseus presses the Graiae, sisters of the Gorgons, into helping him to find a way to Medusa. They direct him to Stygian Nymphs, who tell him where to find the Gorgons and give him a wallet, sandals, and a helmet; Hermes gives him a sword. Because the gaze of Medusa turned all who looked at her into stone, Perseus guided himself by her reflection in the shield Athena had given him and beheaded Medusa as she slept (Britannica).

On his way back home, he rescues Ethiopian princess Andromeda, who is chained to a rock, from a sea monster turning it into stone by showing Medusa's head and afterwards marries Andromeda. They return to Seriphus, where Perseus rescues her mother by turning Polydectes and his supporters into stone. Later he gives Medusa's head to Athena, who places it on her shield, and other accoutrements to Hermes. He accompanied his mother back to her native Argos, where he accidentally struck her father, Acrisius, when throwing the discus, thus fulfilling the prophecy that he would kill his grandfather (Britannica).

The myth about Perseus and Andromeda is preserved in several versions. It was mentioned already by Homer and Simonides of Ceos borrowed certain episodes from him in the 6<sup>th</sup> and 5<sup>th</sup> century BC. Euripides, the great Athenian tragedian, brought back the myth in his unpreserved tragedy *Andromeda*. Roman poet, Vergil,

treated the myth as well. Then it followed Ovid's elaboration of Perseus and Andromeda myth in *Metamorphoses* which is the best known nowadays and from which is the majority of other work derived. In the Early Modern period, Calderon de la Barca dramatized *Perseus and Andromeda* in 1640; the newest dramatization was created by Bruzzo in 1953. The myth about Perseus and Andromeda has inspired a lot of artists, such as Tiziano, R. Manetti or Rubens (Zamarovský, 348, 349). The best known film dealing with Perseus and Andromeda matter is called *Clash of the Titans* directed Desmond Davis in 1981.

### **6.1. Resemblance of *Perseus and Andromeda* with *Small World***

Although the majority of similarities have been mentioned in previous chapters, there are certain aspects inspired by *Perseus and Andromeda* which need to be depicted.

The first parallel, and may be the most obvious, is in a name – Persse. Persse is more ambiguous than other names used in the novel; it can refer to Perceval, but also to Perseus. Persse is a young Irish man, who comes from a modest family and has not got a lot of money. The resemblance with Perseus is traced in his origin, too. Even though Perseus is a grand-son of a king, he and his mother are banished from a kingdom, thus they find themselves in unknown land where a king, Polydectes, takes them under his protection. Even the king takes care of them, Perseus still remains poor – “He (Polydectes) ordered a great feast, and gave it out that every guest should bring with him a costly present for the king. This condition he made, remembering that Perseus was poor” (le Gallienne 1902, 12). Therefore, Perseus as well as Persse has to set out a quest and gain his reputation, glory and fame.

Persse's surname represents a likeness with Perseus' story as well. In the entire novel, there is no reference to Persse's father; nevertheless, his surname McGarrigle

means “Son of Super-valour”, which proves that Persse must be a descendant of strong, brave and valorous ancestors. It can also imply Persse’s significant, perhaps divine, origin, the same as Perseus has because his father is Zeus.

Another correspondence between Persse and Perseus is discovered in their behaviour. When Persse realizes that Angelica is a stripper, he feels that she has to be rescued – “Ah, said Frobisher. I understand. You’re going to track down this damsel and rescue her from the sordid life... I’d like to do that, said Persse” (Lodge 1985, 189). Perseus has the same feeling when he sees a maiden chained to a rock. The accord in manners can be explained by their sense for justice and bravery; however, the main reason for their rescuing action is a rising affection to women, Andromeda and Angelica, who are endangered.

A whole scene where the maiden is chained to a rock, waiting for death and a consequential rescue and killing a monster by a hero is given an altered travesty form in a striptease club. Lodge explains in an interview with Thompson why he used the scene in the novel. “The classical legend also had in it the element of striptease, because in iconographic representations of Perseus and Andromeda,..., the girl is usually naked or very flimsily dressed. That was an image I wanted to use and it appears in travesty form in the striptease club.” Not only the scene is suitable for an environment of striptease club because of lack of clothing, but also it is a proper material for a comic usage due to the possibility of alternation and shift to another humorous level.

According to Northrop Frye, “in Greek romance ... the normal means of transportation is by shipwreck “(1976, 4). Although a pure example of shipwreck does not occur in *Perseus and Andromeda* by Richard le Gallienne, the event when Danae with her newborn son Perseus is locked in a chest, thrown into the sea and

eventually found by a fisherman reminds a sort of shipwreck. In *Small World*, an episode of shipwreck appears; however, it is modified to ridiculous level again thanks to Lodge's narrative skills. Persse together with his older students sail across the Lake of Isle Innisfree when they are caught in the middle of a journey by a radical change of weather and start to sink. People moan and think about an early end "...; however, found that they were floundering in only two feet of water, their vessel having fortunately drifted over a sandbank" (Lodge 1985, 255). Thus David Lodge has changed usually disastrous shipwreck into absurdly grotesque.

Motifs and episodes which David Lodge has adopted from *Perseus and Andromeda*, such as similarity in name, behaviour together with the rescuing episode and the shipwreck, obviously appear in his novel. Nevertheless, Lodge has modified them in the way they suited to his style of writing and narrating, especially to his comic purpose.

## 7. Conclusion

The Bachelor thesis *The Influence of the Medieval Romance on Small World* by David Lodge deals with the inspiration taken from Arthurian stories, namely *Perceval, the Story of the Grail* and *Le Morte Darthur*, together with a romance *Orlando Furioso* and Greek myth *Perseus and Andromeda*.

The Bachelor thesis covers David Lodge's social background and events that have happened within his life and which undoubtedly have influenced his writing. David Lodge is considered to be one of the greatest modern writers. His works are inspired and correspond to particular phases of his life. The early works depict upbringing and growing up of main characters at the suburb and later writings deal with a period of his academic experiences. During his study at university, he discovered a zest for satirical writing, which established a direction to his following literary output. Together with Kingsley Amis and Malcolm Bradbury, he gave origins to the modern campus novel and three novels – *Changing Places*, *Small World*, *Nice Work* – that brought fame to him were written. In these novels, David Lodge proves his knowledge of literature and literary criticism; introduces readers to the world of universities and academics and by means of narrative criticises a stiff scholarly sphere which he links to everyday life. David Lodge uses innovative, original and elaborated style in his works and *Small World* is not an exception. The novel carries the subtitle *An Academic Romance* and is built according to principles of romance.

In the thesis, two different views of romance are described. The first approach, Northrop Frye defines romance in opposition to myth and applies its attributes of imagination along with inventiveness and amusement. On the other hand, Barbara Fuchs defines romance in opposition to epic and takes it as a literary strategy and is

interested in observing of development of romance. Fuchs also presents a definition of romance which I work with because it covers the majority of features found in *Small World*.

The development of romance since the 12<sup>th</sup> century up to the present time is traced; special attention is given to the matter of Britain which deals with Arthurian themes. Important composers, such as Chrétien de Troyes, Sir Thomas Malory and Miguel de Cervantes, together with breakthrough periods, for instance parodies of romances and re-working of themes, are highlighted. The genre of romance experienced the greatest expansion during the Middle Ages with Arthurian legend and the Early Modern Period along with *Orlando Furioso* and *Don Quixote*. Since the aim of the thesis is to illustrate the influence of medieval romance, the origin and progress of Arthurian legend in conjunction with appearance of figure of Lancelot or legend of the Grail is depicted and a definition of medieval romance along with the ideal of knight is given.

The main principle regarding a structure of romances is dilatory strategy common for all researched works. David Lodge uses multilayered dense narrative lines, embedded narratives, detours, time convergence and a vast cast of characters to built and achieve an epic breadth typical for romances. The dilatory strategy also affects the mood of a novel. A persistent delay of accomplishing of a quest frustrates not only the hero, but also readers; however, Lodge disrupts a frustrating atmosphere by humorous episodes, which is characteristic for his style.

Motivations of characters are examined on a basis *forza* and *froda*. *Forza* corresponds to violence, fights, various kinds of conflicts and is identified with tragedy and epic and is usually exercised by male characters, for instance Howard Ringbaum. On the other hand, female figures use *froda* because of their lack of

physical strength. *Froda* includes tricks, cunning and guile; therefore, it defines comedy and romance. Tricks, stratagems and cunningness are applied for example by Angelica, Cheryl Summerbee, Fulvia Morgana. It seems that female characters are not active, but it is not true. Their activity is hidden because trickery must stay concealed. Women and even men more often apply *froda* than *forza*.

Motifs that appear in *Small World* are studied according to Frye, who recognizes four primary narrative movements in literature. To each movement typical motifs are assigned. The movement of descent is typical for romance and comedy and in the case of *Small World* is represented by decline at a social scale, visits of underground environment, such as striptease clubs or a kidnap, and contains motifs like removal from rightful parents, birth in secrecy, motif of twins, change of names and doubles. During the descent, characters, namely Persse or Robin Dempsey, experience alienation and isolation which are integral parts of it. David Lodge besides motifs of descent applies patterns of ascent, for example birth token in the form of birth marks, recognition scene where all riddles which arouse throughout the novel are solved and a festive conclusion represented by a party at the MLA conference. The usage of both movements – ascent and descent – is enabled by a motif of doubled heroine that appears in *Small World* because two heroines serve to polarize and separate ‘the night world’ and ‘the world of daylight’. Although the majority of characters oscillate between descent and ascent, at the end the truth is revealed and they find the way to a ‘higher’ world or at least to their starting position.

David Lodge borrows the story of the Holy Grail from medieval romances and likens academics to errant knights who pursue the Grail, in other words the UNESCO Chair of Literary Criticism. The UNESCO Chair is a dream post for every



older academic; nevertheless, Lodge uses this motif for criticism and satire of stances in the academic field. The Grail has not the same shape for everyone and its meaning changes. For other characters it “symbolizes love, sex, intensity of experience, creative writing, the meaning of life” (Amman 1991, 109).

The important parallel is between conferences and courts. Conferences adopt the financial, political and social function of courts in terms of debates about prevailing literary theory, giving papers and lectures, meeting old and new friends. During a conference, debates which can resemble tournament also take place, but debates cannot be considered as proper tournaments for lack of fair play in them.

The theme of secret forbidden love between Guinevere and Lancelot is applied in a modified way on two secret relationships; the first one is Arthur Kingfisher and Sybil Maiden and the second one is Philip Swallow and Joy. However, the resemblance of Phillip and Joy’s relationship is more visible with Lancelot and Guinevere and also ends in more similar way than Kingfisher’s affair.

The story of the Holy Grail is closely associated with figure of Fisher King and fertility ritual which Lodge applies to character of Arthur Kingfisher and a situation in academic sphere. Arthur Kingfisher is derived from King Arthur and Fisher King, who used to rule the field of literary theory, but nowadays he suffers from intellectual and sexual impotency. The unproductiveness refers to the academic world because scholars are not capable of an original thought. Fortunately, infertility is cured by Persse’s properly asked question.

The main character, Persse, is inspired by Percival. Persse symbolizes a perfect medieval knight who is brave, sincere, loyal, pure and who eventually saves virility of literary criticism. He represents a romantic pole of a story. Even though he is naïve and innocent in relation to women and therethrough he creates a character who

does not fit into a modern society; however, his qualities help him to befriend important people in an academic field.

Similarities of other figures are denoted by anagrams of names such as seductive, wily, cunning and manipulative enchantress Fulvia Morgana, who is inspired by Malory's Morgan le Fay. Siegfried von Turpitz with his black glove matching with a theme of the Black Hand in Arthurian stories and presents a villain of the novel. David Lodge has adopted a scene in which a knight fights with the Black Hand in a chapel, modified it and used it in the novel.

Other character does not have clear references to figures from Arthurian stories, but they represent older experienced knights, such as Morris Zapp together with Philip Swallow, or progressive figures who help the hero in his quest, for instance Sybil Maiden and Cheryl Summerbee.

Inspiration by *Orlando Furioso* is not as far-reaching as inspiration by Arthurian stories, but it brings a new view on organizing principle – the tension between martial quest and erotic detour – that has become essential for the majority of stories in Renaissance (Fuchs 2004, 68) and expended role for women, female characters gain more importance, for example Désirée's part in Zapp's kidnapping. The structure is influenced by a quick alternation of scenes and a comic romantic tone is also applied. Ariosto's magic horses compared with airplanes by which academics travel from conference to conference substitute supernatural powers along with improbable coincidental encounters. A figure agreeing with Ariosto's princess is Angelica Pabst whose special ability is elusiveness.

The influence of *Perseus and Andromeda* is not so considerable in comparison with preceding works. Persse alludes to Perseus not only by his name, but also his fate; both of them have to achieve their glory and beloved lady. David Lodge

borrowed a rescuing scene of Andromeda and uses it as a performance in a striptease club. The theme often employed in Greek narratives is shipwreck, so it is also employed in the novel in its modified way.

To conclude, the influence of medieval romances, Arthurian themes and the Grail legend in particular, is the most significant contrary to other examined works. David Lodge has chosen a form of romance as a structural principle for *Small World* because romance serves his intention “to deal with the phenomenon of global travel” (Thompson). He takes readers into the world where a pursuit of the Holy Grail together with renewal of fertility and creativity is a main theme and where thanks to unexpected and coincidental encounters originate funny situations. Mirthful mood is alternated by frustration caused by use of dilatory strategies, for example embedded stories and detours. *Small World* presents some of typical romance motifs, such as lost children, twins, mistaken identities, doubles, birthmarks and festive conclusion. Lodge also employs analogy between his characters and figures from researched romances, for instance Persse McGarrigle and Perceval and Perseus, Arthur Kingfisher and Fisher King with King Arthur, Fulvia Morgana and Morgan le Fay or Angelica and Ariosto’s princess Angelica, and borrows even entire episodes from romances, such as a fight with the Black Hand or a rescuing scene from *Perseus and Andromeda*. Therefore, Lodge does not try to hide inspiration by romances; he explicitly shows and emphasizes it by aid of anagrams of names of popular romance characters, usage of allusions, direct quotations from romances and terms relating to them. Lodge wants all readers to be aware of the inspiration by romances and helps them to reach this comprehension as much as he can.

Though Lodge exploits strategies, motifs and characters of romance, he modifies them in the way they suit his own purposes and style of writing. Romance

has also become a device with its help he can emphasize on faults of literary criticism and practise a fun-poking critic which essentially constructs his writing technique.

Although Lodge was inspired by romances, the novel does not lose its attractiveness and originality for readers because the plot is set in an academic context which is absolutely incongruous for a genre of romance; thus it creates the comic effect and parodies romance. However, as Amman states “Parody need by no means be derisive of the original...Quite often it has to be regarded as an homage, expressing the parodist’s admiration for another writer” (1991, 68).

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